WORDS and IMAGES

Philadelphia College of Art

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WORDS and IMAGES

September 15-October 12, 1979

An exhibition organized by Paula Marincola
for the Philadelphia College of Art

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UARTS Collection

Nicholas Africano Terry Allen Dotty Attie

Bill Beckley Jonathan Borofsky Steven Jaffe

Christopher Knowles Jerry Crimmins

Stephanie Brody Lederman Claire Moore Alexis Smith

Nancy Spero William T. Wiley Isaiah Zagar

10/12/79 - dr2ed - n.c.

"For a hundred years, painters have cringed at the idea of "telling a story . . . Except for Expressionism, the major movements in the art of our century, from the Fauves to the Minimalists, have shared the premise that art is something uniquely visual, an idea that seems as far fetched as the currently accepted notion that poetry should use as few adjectives as possible, presumably because description belongs to the domain of the visual arts. But why shouldn't painting tell a story, or not tell one, as it sees fit? Why should poetry be intellectual and non-sensory or the reverse? Our eyes, minds, and feelings do not exist in isolated compartments but are part of each other, constantly crosscutting, consulting and reinforcing each other. An art constructed according to the above canons, or any others, will wither away since, having left one or more of the faculties out of account, it will eventually lose the attention of the others."

John Ashbery[1]

"I like the feeling of words doing as they want to do and as they have to do when they live where they live that is, where they have come to live which of course they do do."

Gertrude Stein[2]

Notes on Words and Images

Words and Images presents fourteen contemporary artists whose work combines both visual and verbal content within what may be loosely defined as a narrative framework. The designation 'narrative' used here does not carry all the traditional, art historical implications of the term. Contemporary narrative, for example, does not carry the weighty pedantic/didactic burdens usually associated with 'history' painting, nor does it usually treat epic, mythological/religious themes. It is more personal, more arbitrary, more concerned with the incidental nature of everyday reality, or with the private fantasies of the imagination. It is more relevant to consider the work in this exhibition within the stylistic context of sources as distant as ancient and medieval manuscripts or as recent as Pop, Minimalism, and Conceptualism. Some of the artists included here emerge from no clear tradition; their eclectic amalgamation of styles places them within no easily definable category while yet confirming their position within the pluralist stream which has run so broadly through the past decade.

Yet all of the work in Words and Images shares a common ground, that is, an attempt to take art beyond its own context and back into the realm of human reference, experience, and emotion, usually by means of an old strategy, the

recounting of real or fictionalized events. Significantly, they each make integral use of words as well as purely visual images to structure and explore their individual themes. This exhibition, then, seeks to explore the tensions and resonances generated by these highly individual juxtapositions of text and image as well as to investigate language's dual function within each work—its role as conveyor of content and its place as a pictorial element within a total visual schema.

A narrative, by its most simple definition, denotes a tale to be told. While it may seem superfluous, I think it is necessary in view of recent art history to state that the role of the artist as storyteller is as old as art itself. Art's literary associations and narrative function were sine qua non up until relatively recently. The twentieth century, however, has seen the formidable penumbra of abstraction almost completely eclipse that heretofore unquestioned role. Modern art has been rigorously and systematically stripped of its narrative cloak, to permit a more complete inspection of its structural skeleton of color and form. The reductivist, minimalist canon of the past decade, in particular, left art with only its own business to mind, an increasingly dead-end proposition. Contemporary narrative, then, comes into focus partly in the context of a reaction against these narrow constraints and formalist rigors. It makes an effort to re-assert the visual arts' right to address themselves once again to extra-visual, 'literary' themes such as love, death, sexuality etc.

Although there may exist some resistance to the reintroduction of this literary element into the visual arts, there has not been a concurrent necessity to legitimize the combination of text and image. There are numerous art historical precedents that can be easily cited for combining verbal and visual information. Greek vase paintings, or Byzantine mosaics, for example, routinely incorporated words as 'labels' which verbally clarified visual data. Medieval manuscript painters integrated text with image as part of an overall pattern or design. Words have likewise made multitudinous appearances on the stage of twentieth century art. In recent art historical memory, Cubism, Futurism, Surrealism, Dadaism, Pop and Conceptualism have all incorporated verbal material. In the case of the first two, language's function was mainly pictorial—words remained supporting players in essentially formalist dramas, although they retained residual, 'associative'[3] connotations. Dadaism and Surrealism made use of text to pursue the perceptual and conceptual contradictions possible between words and images.

In Pop Art, words within images sometimes played a dual role. The 'comic-book' paintings of Roy Lichtenstein for example, utilized panels of text which functioned as bold graphic elements while simultaneously recalling their origin in 'low-art' sources. The narrative element in these paintings, however, was almost completely sublimated, the subject matter transformed by its disembodiment from its usual contextual

framework. For the Conceptualists, the inclusion of large portions of text, as both image and deliberate substitute for image, permitted the verbal and visual to ironically coalesce in what has been described as "a curious reversal of McLuhan, where the message became the medium."[4] That message, however, had more to do with the philosophical and analytical investigations into both the nature and definition of art and art making rather than with any anecdotal recounting of personal histories.

Nonetheless it was the Conceptualists' extensive utilization of text as well as Pop's wholehearted appropriation of the commonplaces of everyday social reality that established the groundwork for contemporary narrative art. These two influences are felt in this exhibition most definitely in the work of Terry Allen, Alexis Smith, Christopher Knowles, William Wiley and, most particularly, Bill Beckley.

More direct connections with literary endeavor are also important to keep in mind when seeking sources for the verbal/visual combination. For artists like Stephanie Brody Lederman and Nicholas Africano, both educated as professional writers, a fascination with words has been almost as compelling as their visual interests. Claire Moore initiated and produced an artists' magazine, Artist's View, when she lived in San Francisco. Jerry Crimmins writes a surrealist brand of poetry which he then incorporates into his collages, and Christopher Knowles has written the scripts for performances by Robert Wilson and his troupe.

In an excellent article entitled "Words in Pictures", Amy Goldin traces the changes in meaning which have accompanied the use of language in art while pointing out their inextricable bond. "In pictures, words tell us more than what they mean—they become a part of the pictorial grammar. Through their meaning they clue us in to the appropriate relations we should take to the image . . . They inform us of the artist's conceptual intentions, so that we can recognize an image in terms of its private individuality or its public role . . . we identify non-verbal information in terms of its reinforcement or counterpoint to what we read."[5] Goldin also makes note of language's visual function, pointing out that . . . "painted words also affirm the flatness of pictorial space by defining a surface."[6]

The manner in which the artists in this exhibition utilize language as a pictorial element seems to divide itself roughly into two categories. The first includes those who maintain an interest in the calligraphic or gestural treatment of language, while integrating it more fully into the image itself, found for example in the work of Borofsky, Lederman, Moore and Wiley. The second group tend to a more formal organization of text, often structuring it into neat typewritten bands either placed above or below the image (Smith), or awarding it a panel of its own (Beckley).

There are, of course, exceptions. Nancy Spero and Christopher Knowles make particularly expressive and nuanced use of a typewriter; both have developed an ability to almost literally 'draw' with it. Terry Allen combines both typewritten and hand drawn portions of text into his assemblages, scattering verbal and visual incident seemingly at random. Steven Jaffe makes a particularly expressive, almost symbolic, use of stenciled typography, employing language not only to explicate allegorical themes, but also to explore the relationship between letters and sounds and letters and color. Dotty Attie's texts, appearing typewritten, are in fact hand traced directly onto the paper.

Yet no matter the method by which language is visually organized in these works, it invariably demands to be read for its intrinsic meaning—content implies comment. Although owing inspiration to sources as diverse as established literature, film, and political documentary, the content of these narratives derives largely from more quotidien, personal experience. Recurring themes run the gamut from the sexual encounter (explicit or coyly suggested), to dramas of romantic intrigue, to re-countings of political torture and institutional cruelty.

The physical structure of many of these works considerably enhances their narrative intent. If, as Gertrude Stein defines it, narrative is ". . . one thing following any other thing"[7] then the long horizontal sequences and/or the adoption of serial modes so characteristically employed by these artists seem logically to imply a continual "and then . . .". These sequential and/or serial formats also make reference to two other quintessentially narrative media, the book and the film. Artists such as Jerry Crimmins, Christopher Knowles, Stephanie Brody Lederman, Claire Moore, and Alexis Smith have been actively engaged in producing artists' books. A major breakthrough in Smith's work came about when she decided to transfer the pages of her book directly to the wall.[8] The cinematic structure of Dotty Attie's work is continually noted, the alternating panels of text and image enclosed within decorative 'frames' have prompted numerous analogies to film, particularly silent movies.

Both Dotty Attie and Alexis Smith employ a similar format of discrete, multi-paneled images within an emphatic horizontal armature—modernism's ubiquitous grid, but here distorted by elongation. The texts and themes of literature (Borges' The Aleph, Mann's The Magic Mountain) and filmic fantasy (The Maltese Falcon, Beauty and the Beast) provide the major impetus for Smith's narratives. Verbatim passages of borrowed text are proffered within a cool, spare format of neatly typed pages, a form of presentation which acknowledges a debt of appearance to conceptualist modes. Found images, usually quite tiny, are skillfully intercut and juxtaposed with bands of text. The images in Beauty and the Beast, 1977,—a tiny clock, a paper cutout rose, a playing card depicting an imprisoned

queen—make witty and perceptive visual annotations to and enlargements upon the text. This deceptively self-effacing format, however, provides a theater for the exposition of tales which deal with surprisingly 'large' themes and emotions. Indeed, although she resists the directly autobiographic, Smith's penchant for romantic dramas of love and loss permits an indirect glimpse of the artist behind the scenes. She also deliberately edits, combines and condenses passages of the chosen texts to permit a more concentrated advancement of a particular theme while simultaneously intensifying their narrative pressure.

Dotty Attie's visual 'editing' is analogous to Smith's textual liberties. Attie employs a pictorial vocabulary of precisely and exquisitely drawn 'quotations' from the work of artists such as Ingres, Botticelli, Caravaggio, and Rubens. These borrowed images, drawn in grisaille with subdued touches of color, are 'cropped' and then juxtaposed at her discretion. When combined with alternating panels of provocative but non-specific text ("Afterwards he suggested an unusual diversion" "Its appeal was one which could not be ignored"), a narrative such as Lady Holland and Pierre, 1975, plays out in both long shot and close up a suggestive, yet essentially mysterious drama. At its close we have moved through 144 tiny 'frames', yet the work's considerable size is not obtrusive. Although both Attie's and Smith's works are on a relatively large scale, the necessity of reading each panel demands a close-in, intimate posture from the viewer. We are drawn into the narrative both psychologically and physically, format reinforcing content. In addition to their physical dimensions, these works, as do all narratives, incorporate a less tangible dimension, that of time—the quota of 'literal' time it takes to read their message as well as the 'literary' time with which a given narrative might concern itself.

It is worthwhile noting that Dotty Attie has acknowledged the influence of Duane Michal's photographic sequences on her decision to combine verbal and visual content in her work, because the contemporary narrative genre is particularly indebted to the pioneering efforts of photographers. The term "Story Art" in fact, was coined by dealer John Gibson to mainly describe the work of those photographers such as Baldessari, Beckley, Cumming and Hutchinson, whose individual brands of narrative owe not so much their content as their look and tone to Conceptual Art.

Although this exhibition, limited by space, concentrates mainly on paintings and works on paper,[9] Bill Beckley's photographic work has been included because it maintains a unique position within its genre. It gathers together the threads of both Pop and Conceptualism to weave laconic yet disturbing tales. Glossy, voluptuous color images, incongrously juxtaposed, provoke inevitable associations with the world of magazine advertisement, while recalling Pop's appropriation of commercial imagery. The self-contained blocks of dead-pan text make overt reference to conceptualist formats, but they unfold accounts of everyday incidents and experiences. The blocks of brief text have a direct, almost autonomous visual presence while they function to

both interrupt and link seemingly unrelated images—a Wesselmanian breast, for example, with a truck stopped behind a road-block. What separates Beckley's work from other narrative photographers and makes it especially provocative is both its imposing scale, which places it at a distinct remove from the usual, photographic viewing experience, and his recent use of a 'shaped' format. Both these strategies suggest some intriguing affinities with contemporary painting, and the slick surfaces of the photographs themselves have prompted at least one comparison to Photo-Realism.[10]

Although a great deal of narrative work, like Attie's, Beckley's and Smith's, treats the duration of an event by means of a format at once linear and sequential, organized to read clearly left to right or top to bottom, other story artists attempt to convey a drama through a more simultaneous synthesis of verbal/visual incident. Terry Allen's assemblage, Dark As The Friend Wherein My Grave Is Laid, 1977, (a title transposed from the Malcolm Lowry novel) presents its story by means of an expressive dispersal of words, punctuation marks, bits of drawing, and found objects, scattered over the entire surface of its major, central panel. Two addenda panels act as footnotes to the main image. The words 'write/rite', found in the 'epilogual' bottom panel, might allude to the rite of spiritual passage undergone by the protagonist of the Lowry novel or may make a possible analogy between writing and the 'rite' of art making. Allen's work, informed by his songwriting, performance work, and literary interests, deals particularly with the theme of the artist/traveler on both literal and metaphorical journeys of self-discovery, and the map imagery, prominent in Dark As The Friend . . ., recurs repeatedly in his other work.

It would seem to be no accident that a number of narrative artists utilize techniques of collage and assemblage. The gradual accumulation of discrete, previously unrelated objects which when placed within a new frame of reference undergo a transformation of meaning is very much analogous to the poetic process. Jerry Crimmins' interest in poetry has lead him to invent an entire country, La République des Reves. The boulevards of La République bear the name of Surrealist and Symbolist poets and writers; it has its own currency and stamps, issues passports, and even, on occasion, poetic communiqués to the 'real' world. Evidences de la République, 1978, belong to an ongoing series of collages which document the life of the république by means of official seals, rubber stamps, surrealist glimpses of its inhabitants, letters, and handwritten passages of poetic narratives.

Terry Allen, Dotty Attie, Jerry Crimmins, and Alexis Smith are particular examples of that aspect of contemporary narrative which interests itself mainly in fictionalized or imaginary worlds and events. Yet while the narrative vein in recent art feeds a taste for both literary and poetic fantasy, it more often nourishes a predilection for

autobiographical reminiscence and documentation. Isaiah Zagar, for example, is an inveterate chronicler of his everyday life. The Poage Lane Chronicles, 1978, a series devoted to his experiences living in the woods of West Virginia, makes use of an idiosyncratic, primitivistic drawing technique while it draws on both Eastern philosophy and Mexican folk art for inspiration. Indeed, Zagar, a somewhat eccentric folk figure on the local scene, might be accurately described as a kind of Philadelphia counterpart to William Wiley. Wiley's whimsical amalgamation of verbal and visual punning owes something to both Duchamp and Pop-inspired California 'folk/funk', although his reasons for combining the two are stated with characteristic casualness ". . . the words in my pictures are just a way of adding more information about the picture or about the impulse for doing it."[11]

Stephanie Brody Lederman's work is also characterized by a childlike look, but this 'naive' appearance belies a singular and sophisticated sensibility. My Father's Sticks, 1977-78, is a two part narrative devoted to an affectionate reminiscence of the artist's father. Like Wiley, Lederman has a deft gift for verbal/visual puns; this particular work plays on the sexual connotation of the word 'stick,' as well as making visual reference to its phallus like configuration. Her puns, moreover, usually operate on more than one level; she is quick to find and emphasize the 'tick' (i.e. eccentricity) contained within the word stick. Interspersing text with image, Lederman displays a keen, if intuitive, consciousness of design, while also maintaining a concern with the sensuous and symbolic properties of color. Her narratives distill the concentrated essence of the given moment's psychological or emotional drama. She permits textual revisions, crossings-out, and hesitations to remain, making visible the narrative process while simultaneously emphasizing the visual connection between drawing and writing.

Claire Moore, perhaps most particularly of all the artists here discussed, maintains a crucial concern with the calligraphic properties of writing, with the look as well as import of language. Educated in part by Bauhaus trained Werner Drewes, she explains that ". . . my background makes no distinction between lettering, writing, and art."[12] The relatively and, I think, undeservedly slight critical attention given to her work has nonetheless freed Moore to work intensely in a singular direction. Exceptionally prolific, she may be best known for her series of diaristic drawings, rich in both verbal and visual nuance. Her drawings are the eloquent expression of the eye and mind's percipient energy transferred directly to the paper by the hand. Like Lederman, she allows verbal revisions and afterthoughts to remain, a strategy which results in a dense, detailed interweaving of word and image. Like the female medieval manuscript illuminators whom she so admires, Moore completely integrates text and image in an all-over design. Indeed, in the Manuscript Series on Dreaming, 1979, the words are the image, the inextricable bond between the two given concrete

realization. Moore has gone further than almost any other artist except perhaps Twombly[13] in exploring the handling of writing as drawing gesture. Like him she includes language for greater specificity, because it verbally expresses thoughts which drawing alone can not, while it visually acts to define and activate the work's entire surface area.

Vermont Visit, 1979, recounts a disappointing family visit, and is the first of Moore's most recent series of self-portraits. A large scale drawing/painting on paper, it marks an important transition between the intimate, densely built up drawings and the latest, totemic self-portraits. The use of text in the newest self-portraits although no less essential, is more economical. As if to insure the paintings' independence and formal dignity, Moore neatly stencils the letters of briefer, and more visually concise texts onto the canvas, while a certain raw energy in the gestural handling of the paint recalls perhaps the lingering influence of Abstract Expressionism. Her own image remains constant, repeated like an icon two or three times across a vertically divided surface. Although these new self-portraits comment on experience more universal and less personally specific to Moore, they nonetheless remain very much grounded in her individual observation and encounters.

Christopher Knowles' long typing works, another example of text as image, can also be likened to a kind of modern 'manuscript' drawing. Maintaining a strong resemblance to concrete poetry, these vertical scrolls coalesce into blocky, primitivistic patterns when seen at a distance. Up close, the dense, repetitive typings seem to be about the painful and tentative discovery of language itself. While they do not always present a narrative in a clear or syntactical order, the typing works unfold in a vertical sequence of verbal incident which anchors them securely within an implied narrative framework. Often done while Knowles listens to the radio, they evolve out of the hyped-up rhythms of mass communication, rhythms which are broken down, personalized and visually reconstructed by his skillful typewriting/drawing.

The essentially communicatory role of narrative art returns us continually to considerations of the role of content in this kind of art. In a statement written for another exhibition, Nicholas Africano explains:

> "I want my paintings to be about something as opposed to being about nothing or being about themselves. Their reference is human experience, so they are figurative and narrative. I don't assume a rhetorical posture as a painter, and don't want my work to reiterate rhetorical assumptions—I want something to mean something in a cogent and revealing way, because I want to be purposeful, even useful.

So I regard subject matter as my primary concern as an artist . . . I make my decisions with the singular purpose of burdening the work with clear intent."[14]

The Battered Woman series, 1978, a complete cycle of ten paintings from which the work in this exhibition is excerpted, presents a drama of physical and psychological abuse. The narrative is both facilitated and placed in context by the accompanying written text. Moments of particular tension are reinforced by words drawn directly on the canvas—the small line of text floats high within the pictorial space very much like a faint visual echo of an audible exclamation, its shock both minimized and emphasized by its isolation.

Vestigial remnants of Minimalist strategies can be detected in what Mark Rosenthal has termed the 'primary imagery' of both Africano and Jon Borofsky. Rosenthal has defined 'primary imagery' partly as ". . . an attempt to mediate between the poles of figuration and abstraction by rendering an accessible content within a Gestalt formation."[15] A discussion of these two artists' work might then include at least a nod of recognition to the uninflected field of color within which Africano suspends his low-relief figures as well as to Borofsky's context eliminating use of bare canvas or blank wall as the ground for his dream drawings. The systemic armature which structured so much Minimalist art is also recalled by the numbers, arrived at through a process of meditative counting, which Borofsky assigns to all of his work.

Both Africano and Borofsky attempt a deliberately awkward figuration. Africano's figures have at once a clumsiness and dignity which recall Giotto and safely rescue them from possible charges of 'cutism'. Borofsky, anxious to allow the power of his dream images to directly penetrate the viewer's psyche and evoke a response unmediated by aesthetic constraints and consideration, felt his deliberately raw, primitivistic approach to drawing in i dreamed my parents' house was under attack at 2,220,760, 1973, to be a virtue. Yet the emphasis with both Borofsky and Africano is not on these formal strategies per se, but rather on the way in which they structure each artist's approach to content and meaning.

The work of Nancy Spero is unique to Words and Images. While Borofsky lays bare the depths of his subconscious and Africano exposes the plight of the individual who suffers at the hands of others, she has appropriated the larger area of political injustice, particularly as it is manifested against women. The top panel of text in Torture in Chile, 1974, catalogues unspeakable atrocities in large, bold white type. The spare, accompanying scroll of images operates simultaneously on an equally powerful but totally different level. Avoiding an obvious and heavy handed illustrative approach, Spero elects instead to economically distribute small, collaged images across a long surface of fragile, pieced together paper. The images themselves—

snakes and tiny screaming heads—contain mythological and universal implications, so that juxtaposed against each other the two panels maintain an indirect and allusive relationship, their individual power amplified and reinforced. The reference to both ancient and medieval manuscripts remains clear, manifested in staccato shifts in scale and the manner in which the images 'float' in their expansive field of white space, obeying no pictorial conventions of heirarchy or perspective. The visual restraint which Spero exercises in the image panel permits the specific horrors enumerated in the text to both reverberate and expand against it. Impassioned and visceral, Spero's work expresses a rage at once collective and individual, political and personal. Such apocalyptic sensibilities recall Traini's Triumph of Death fresco at Pisa, Goya's The Third of May, and, most directly, Picasso's Guernica. While this work is not directly analogous to the more self oriented facts, fictions, and fantasies of most contemporary narrative, it nonetheless advances a unique alternative to the longstanding artistic tradition of political commentary/documentary; its heritage can be traced far back through many centuries of art history.

Words and Images has attempted not so much to draw the parameters of an homogeneous, clearly defined movement as to take the pulse of a general shift in artistic sensibility. The work discussed here has rejected the analytic and exclusionary policies of mainstream modernism and has rediscovered the narrative format as a means to structure a new approach to content. It re-admits 'extra-visual' meaning back into the arena of art. It asserts the arbitrary and personally meaningful and assumes eccentric guises, yet it also attempts to address certain 'timeless' themes with universal application. It utilizes verbal content to both invite our closer participation in the work and order our response to it, while affirming word and image as coequal partners in visual expression. It engages text and image to mutually expand their individual capabilities while suggesting the interpenetration of art and life. Risking charges of self-indulgence and sentimentality, it nonetheless points to one possible exit from modernism's dead-end, while reconfirming the viability of human experience as an appropriate subject matter for the visual arts.

Paula Marincola

Footnotes

[1]Ashbery, John, "Saul Steinberg, Callibiography," Narrative Art, ed. Thomas B. Hess and John Ashbery, The Macmillan Company, New York, 1970, p. 53.

[2]Stein, Gertrude, Narration, University of Chicago Press, Chicago, 1973, p. 15.

[3]Goldin, Amy, "Words in Pictures," Narrative Art, op. cit., p. 64. "Words like "Journal" in a Cubist collage, . . . are not messages but capitalism and technology expressing themselves. Typography and signs are not just reading material but contemporary landscape."

[4]Hunter, Sam, "Narrative Art," Critical Perspectives in American Art, Exhibition catalogue with texts by Sam Hunter, Rosalind Krauss and Marcia Tucker, Fine Arts Center Gallery, University of Massachusetts, Amherst, 1976, p. 51.

[5]Goldin, Amy, op. cit., p. 64.

[6]Ibid, p. 66.

[7]Stein, Gertrude, op. cit., p. 26.

[8]Marmer, Nancy, "Alexis Smith: The Narrative Act," Artforum, December 1976, p. 33. "Thus far there have been two crucial steps in the evolution of Smith's art: one was the decision three years ago to move her "pages" to the wall and to present them as a conceptuallike collage sequence of images and "information, . . ."

[9]The pioneering, and to date most comprehensive exhibition to explore the narrative trend in recent art is American Narrative/Story Art: 1976-1977, organized for the Contemporary Arts Museum in Houston by Paul Schimmel in 1977. It brought together not only drawings, assemblages, and collages, but narrative photography, the visual documentation of performance artists, and a selection of artists' books, films, and video-tapes.

[10]Hunter, Sam, op. cit., p. 53. "Much like the powerfully literal but visually seductive imagery of the New Realist painters, the Story artist's color photograph acts as a catalyst for the imagination, charging its deceptively mundane subject matter with fantastic overtones."

[11]Wiley, William T., "Artist's Statement," Image Color and Form, Exhibition catalogue with introduction by Robert F. Phillips, The Toledo Museum of Art, Toledo, 1975, p. 28.

[12]Schwartzman, Allan, "Claire Moore," Sustained Visions, Exhibition catalogue with introduction by Marcia Tucker and texts by Susan Logan, Allan Schwartzman, and Kathleen Thomas, The New Museum, New York City, 1979, p. 21.

[13]The written/drawn word has continually appeared in Twombly's work. What is particularly interesting about Fifty Days at Ilium, his most recent cycle of ten painting, is its narrative framework. Based on Pope's translation of Homer's Iliad, its serial mode, and literary source as well as continued incorporation of language indicates an intriguing direction in Twombly's work.

[14]Africano, Nicholas, "Artist's Statement," New Image Painting, Exhibition catalogue with text by Richard Marshall, The Whitney Museum of American Art, New York City, 1979, p. 14.

[15]Rosenthal, Mark, "From Primary Structures to Primary Imagery," Arts Magazine, October 1978, p. 107.

Catalogue of the Exhibition

All dimensions are in inches
Height precedes width

Nicholas Africano
Born in Kankakee, Illinois, 1948
Lives and works in Normal, Illinois

Get Away From Me, You Fucker, 1978
(from The Battered Woman series)
Acrylic, oil and wax on canvas
66 x 84
Collection Martin Sklar

Terry Allen
Born in Wichita, Kansas, 1943
Lives and works in Fresno, California

Dark as the Friend Wherein My Grave is Laid or Fighters of the Darkness, 1977
Mixed Media
One panel, 30 x 40
Two panels, each 8½ x 11
Collection Graham Gund

Dotty Attie
Born in Pennsauken, New Jersey, 1938
Lives and works in New York City, New York

Pierre and Lady Holland, 1975
Pencil on paper
140 pieces, each 4½ x 4½
Lent by the artist

Bill Beckley
Born in Hamburg, Pennsylvania, 1946
Lives and works in New York City, New York

The Shoulder Blade, 1978
Cibachrome photographs
120 x 40
Collection of the artist

Jonathan Borofsky
Born in Boston, Massachusetts, 1942
Lives and works in Venice, California

I dreamed my parents house was under attack from foreigners . . . at 2,220,760, 1973
Oil on canvas
Three panels, each 44½ x 52
Courtesy Paula Cooper Gallery

Jerry Crimmins
Born in Minneapolis, Minnesota, 1940
Lives and works in Philadelphia, Pennsylvania

Evidence de 'la République, 1978-79
Mixed media collage
Series of four, each 15 x 17
Lent by the artist

Steven Jaffe
Born in Philadelphia, Pennsylvania, 1942
Lives and works in Philadelphia, Pennsylvania

The Earthly and the Definite, 1976
Oil on canvas
44½ x 58½
Courtesy Gross-McLeaf Gallery

Christopher Knowles
Born in New York City, New York, 1959
Lives and works in New York City, New York

American Pie and the Space Needles, 1977
Typewriter on paper
102¼ x 8½
Courtesy Holly Solomon Gallery

The Top 100 of 1976, 1977
Typewriter on paper
120⅞ x 8½
Courtesy Holly Solomon Gallery

Stephanie Brody Lederman
Born in New York City, New York, 1939
Lives and works in Great Neck, New York

My Father's Sticks, 1977
Oil crayon, paint stick and pencil on paper
35 x 49
Lent by Ann and Maxwell Brody

She Would and She Wouldn't, 1978
Acrylic, pastel, pencil and rubber stamp on paper
23 x 30½
Collection Robert Freidus, New York City

Claire Moore
Born in New York City, New York, 1917
Lives and works in New York City, New York

Vermont Visit, 1979
Charcoal, graphite and liquitex on paper
50½ x 99
Lent by the artist

Manuscript Series on Dreaming, 1979
Colored pencil and graphite on paper
Five, each 18 x 22½
Lent by the artist

Alexis Smith
Born in Los Angeles, California, 1949
Lives and works in Venice, California

Beauty and the Beast, 1977
Collage on paper
Three panels, each 12½ x 53¾
Lent by the Whitney Museum of American Art, New York; Gift of Mr. and Mrs. William A. Marsteller

Nancy Spero
Born in Cleveland, Ohio, 1926
Lives and works in New York City, New York

Torture in Chile, 1974
Hand printing, ink, painted collage on paper
Two panels, 12¼ x 95½ and 25¼ x 122
Lent by the artist

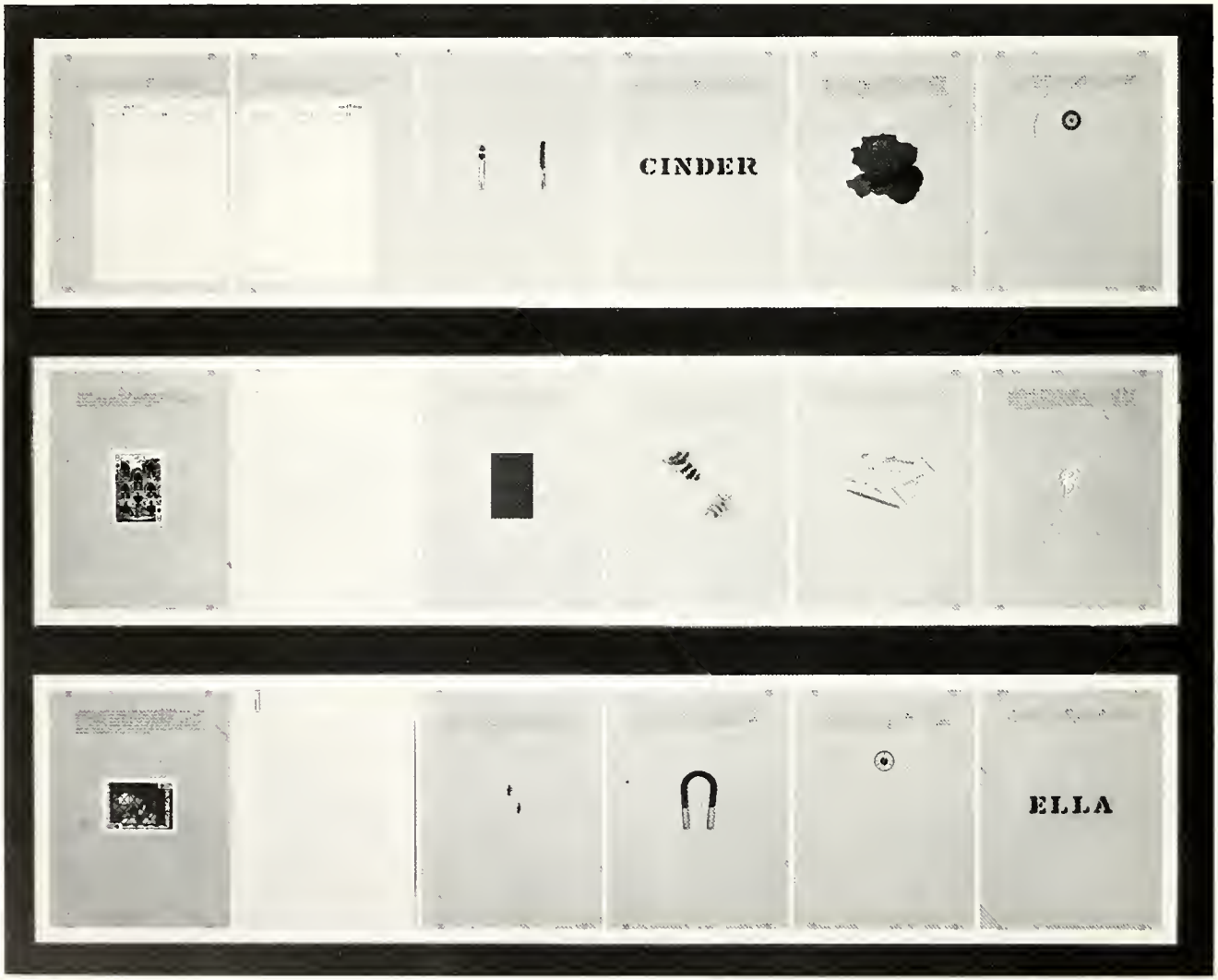
William T. Wiley
Born in Bedford, Indiana, 1937
Lives and works in Forest Knolls, California

Drawing for Unmuzzled Ox, 1975
Charcoal, colored pencil and pencil on paper
30 x 38½
Courtesy Allan Frumkin Gallery

Isaiah Zagar
Born in Philadelphia, Pennsylvania, 1939
Lives and works in Philadelphia, Pennsylvania

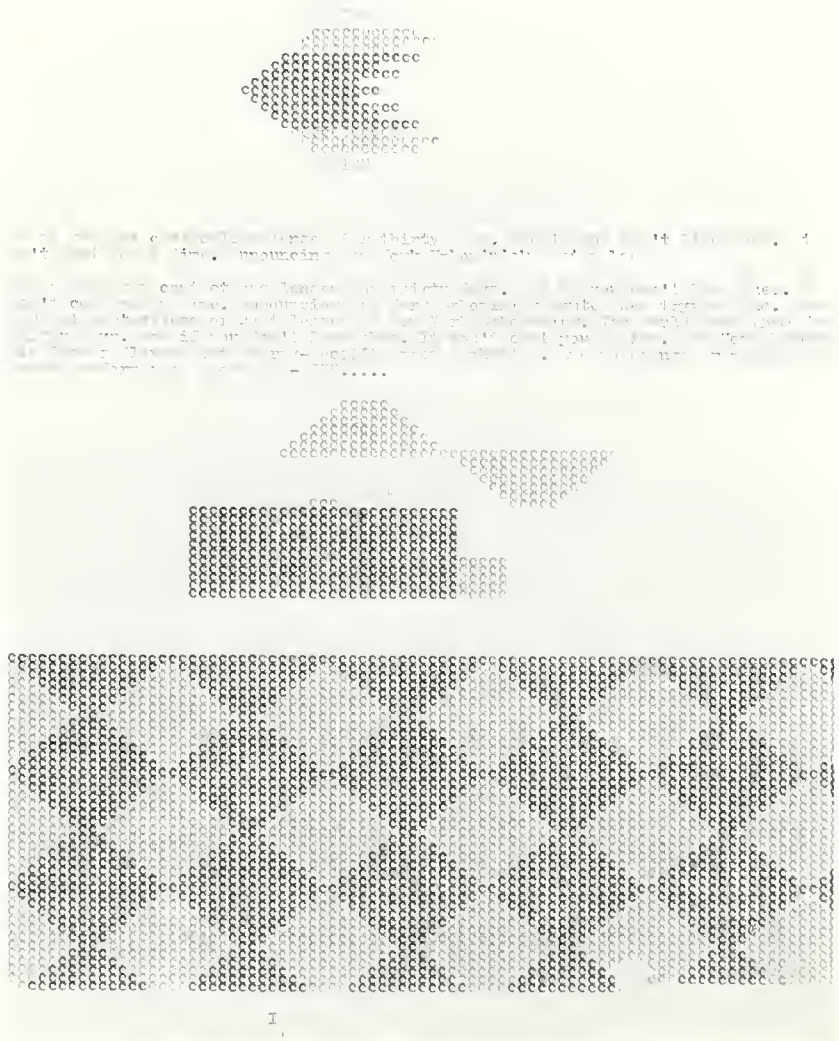
Poage Lane Chronicle, 1978
Pencil, rubber stamp and watercolor on paper
Series of four, each 14 x 17
Lent by the artist;
courtesy Eric Makler Gallery

Alexis Smith, Beauty and the Beast, 1977, Collage on paper, Three panels, each 12½" x 53¾", Lent by the Whitney Museum of American Art, New York; Gift of Mr. and Mrs. William A. Marsteller

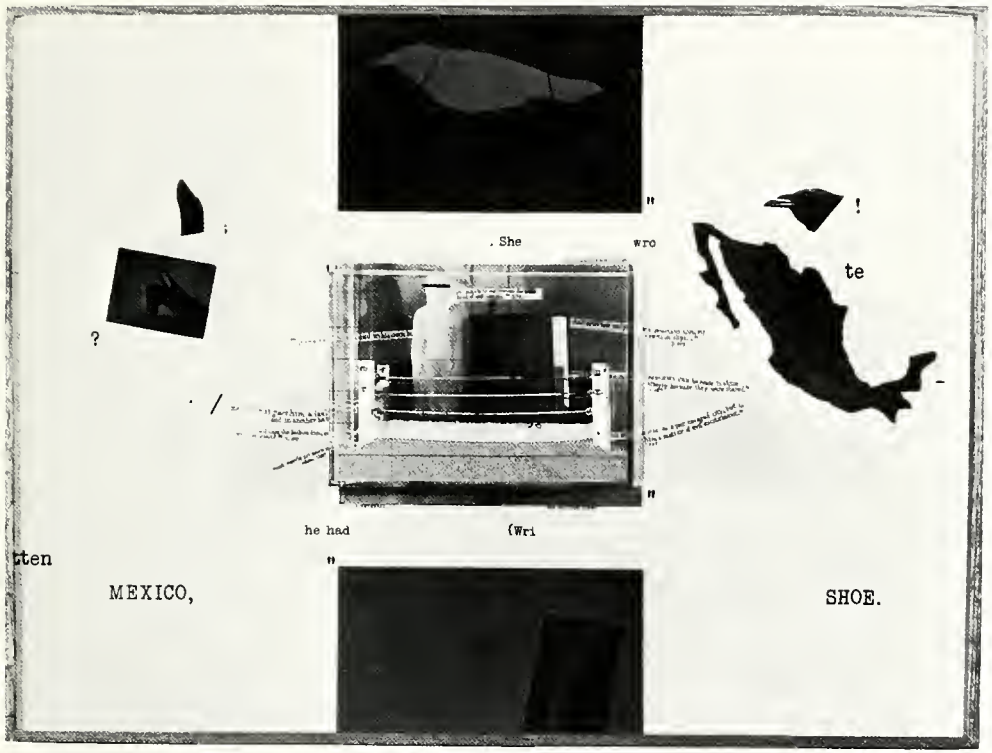


Dotty Attie, Pierre and Lady Holland, 1975, (detail), Pencil on paper, 140 pieces, each 4½" x 4½, Lent by the artist

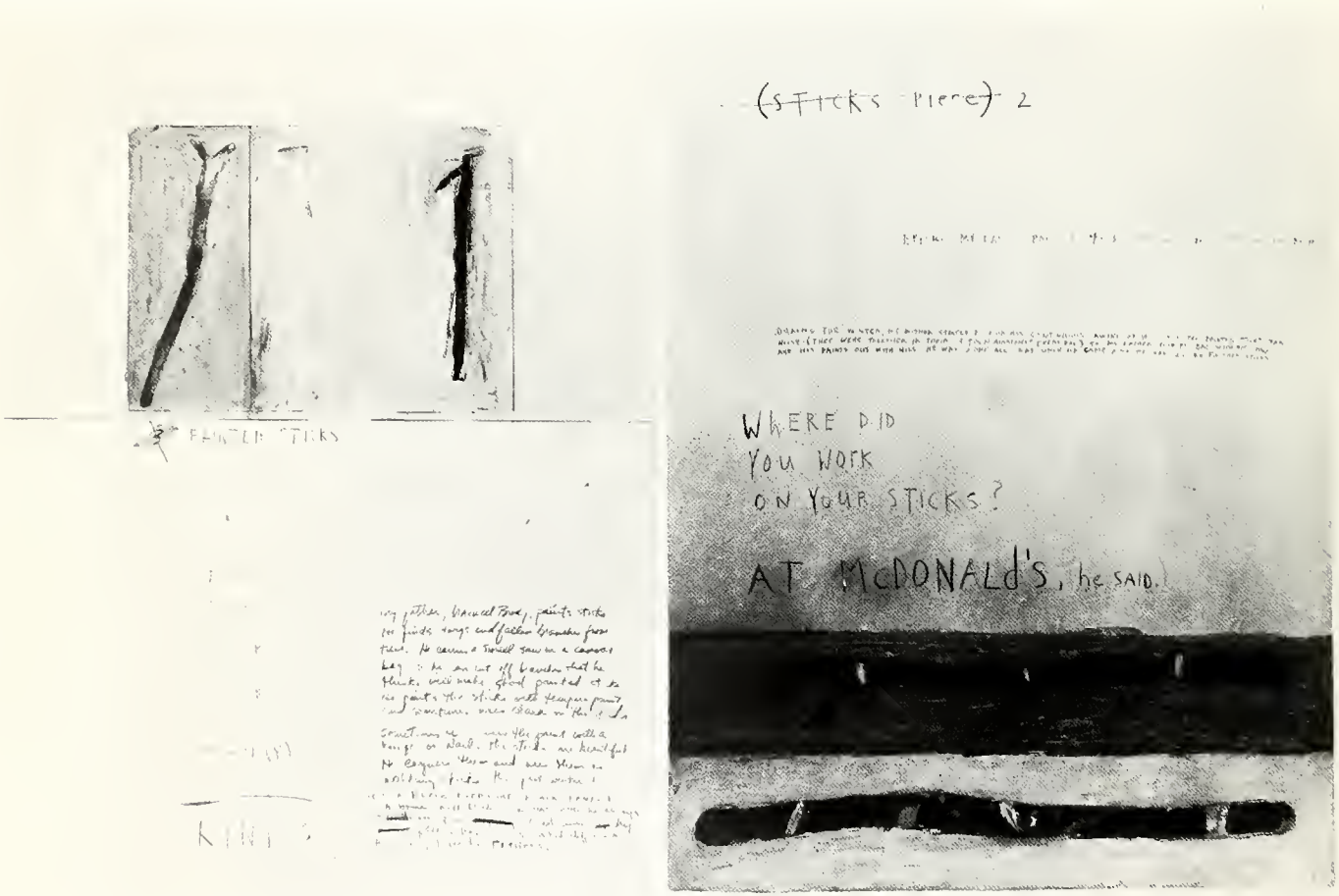
Christopher Knowles, The Top 100 of 1976, 1977 (detail), Typewriter on paper, 120⅞" x 8½", Courtesy Holly Solomon Gallery



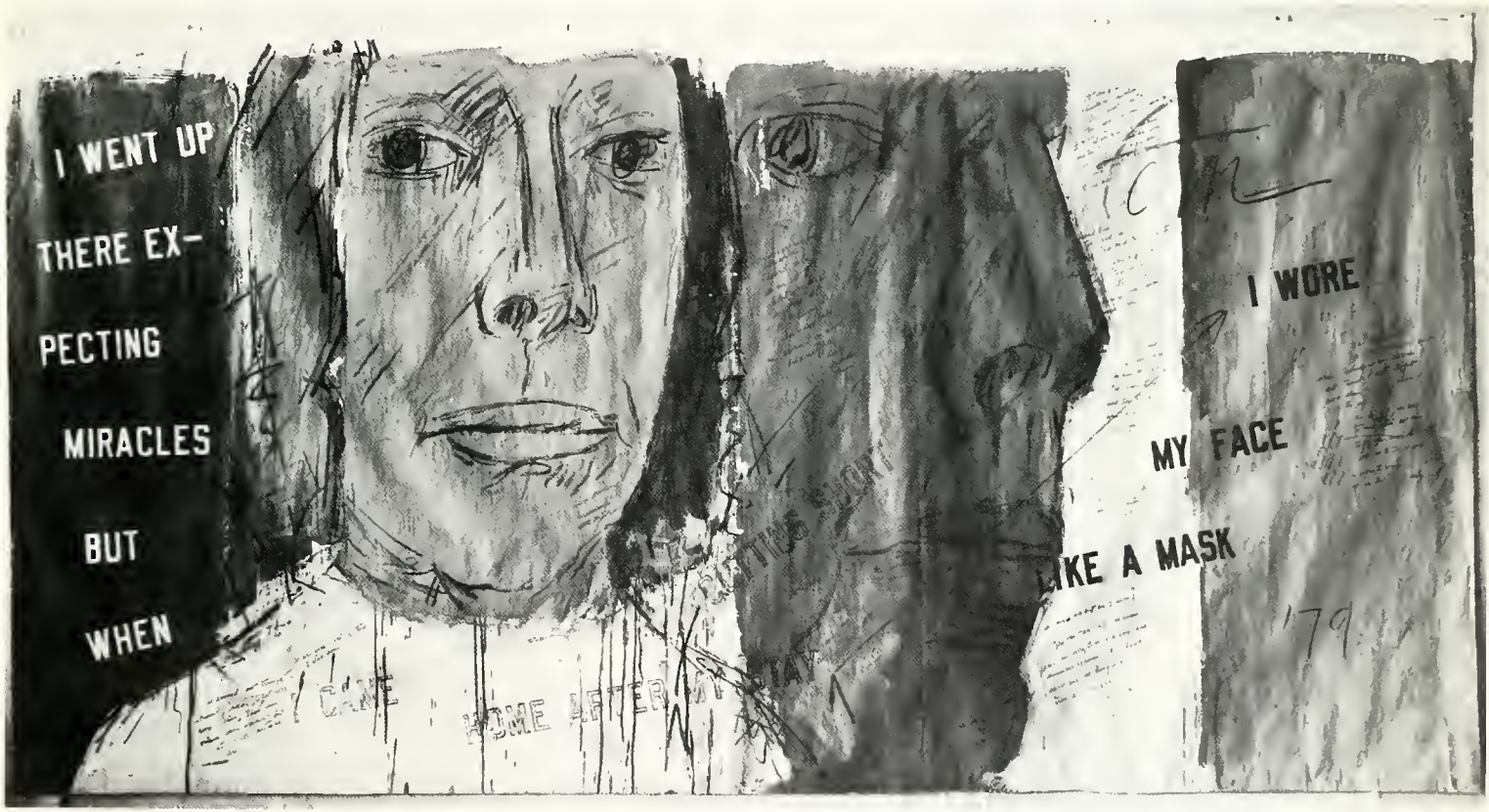
Terry Allen, Dark as the Friend Wherein My Grave is Laid, 1977, Mixed media, One panel 30″×40″, two panels each 8½″ x 11″, Collection Graham Gund



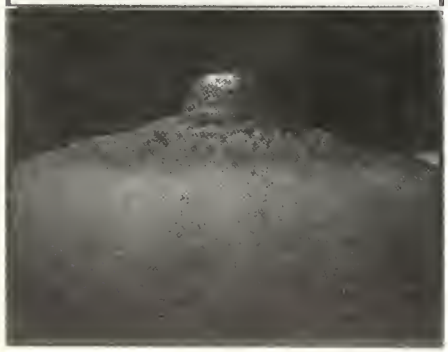
Stephanie Brody Lederman, My Father's Sticks, 1977, Oil crayon, paint stick, and pencil on paper, 35" x 49", Lent by Ann and Maxwell Brody.



Claire Moore, Vermont Visit, 1979, Charcoal, graphite, and liquitex on paper, 50½" x 99", Lent by the artist

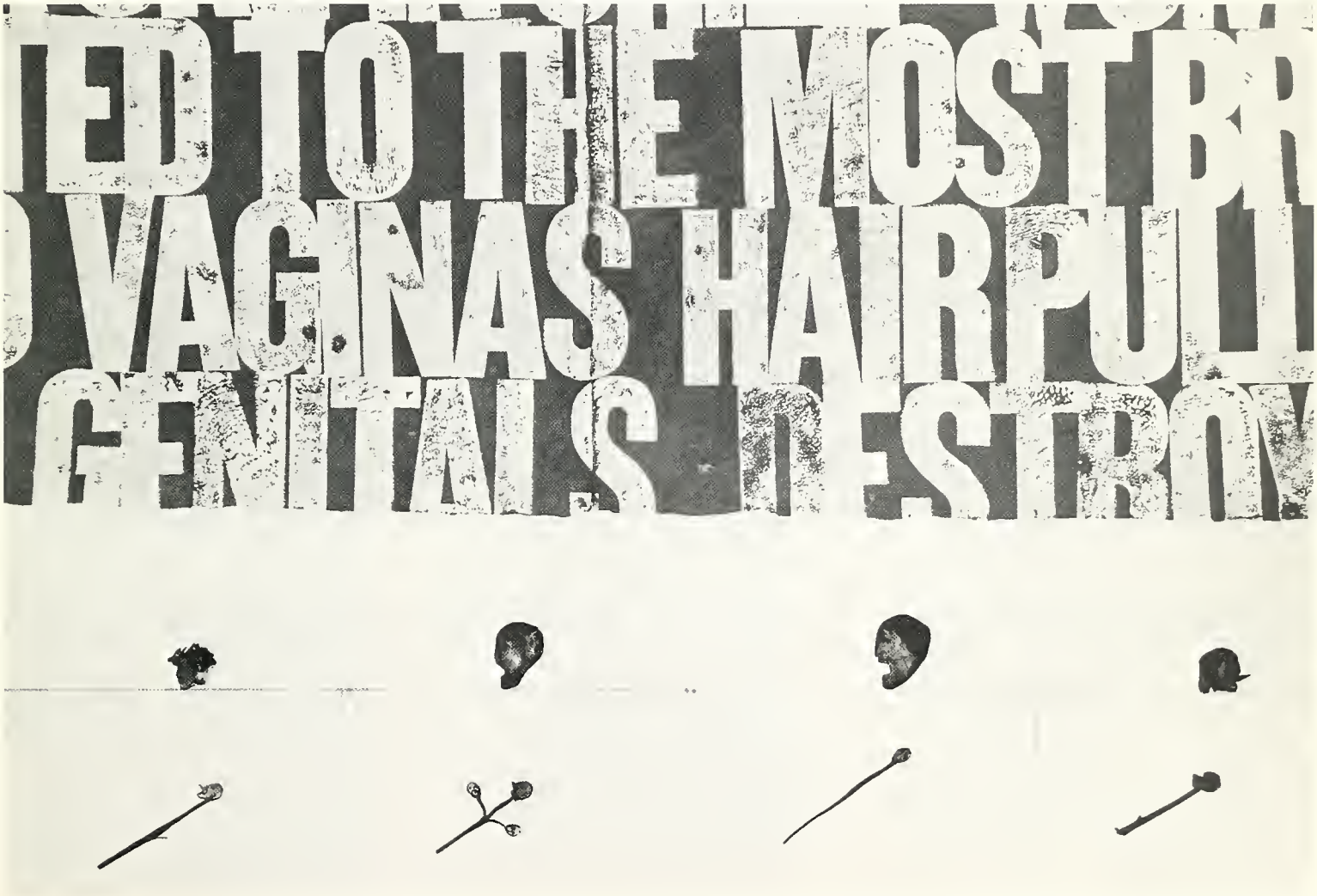


A bar of soap passed over the nipple of a breast, a circular erogenous zone. Stimulated, it stood erect. Later, the bar of soap passed over another area, triangular, on her back. The bathtub was set in Berlin. The city had been zoned after the war. Roads leading from one area to another had been blocked by gates. Later, bathed, she crossed.



Bill Beckley, The Shoulder Blade, 1978, Cibachrome photographs, 120" x 40", Collection of the artist

Nancy Spero, Torture in Chile, 1974, (detail), Hand printing, ink, painted collage on paper, Two panels, 12¼″ x 95½″ and 25¼″ x 122″, Lent by the artist



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Includes articles, reviews, exhibition catalogue essays, concentrating on material since 1970.
Collated by Patsy Dass.

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